

AN
APOLOGY
FOR
HOMER;

WHEREIN

The true NATURE and
DESIGN of the *ILLIAD* is
explained.

AND

A New SYSTEM of his
THEOMYTHOLOGY proposed.

By F. HARDOUIN.

Translated from the French.

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А. В. О. Т. О. Г. К.

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P R E F A C E.



*THE Author of the following Treatise, F. Har-
down, is a Person so
well known and deserv-
edly esteem'd amongst the Learned,
that if all were equally acquainted
with his Merits, his Name alone
would be a sufficient Recommendation
of the following Treatise.*

*He is generally allow'd by all the
best and proper Judges, to have a
Genius capable of giving light into
such Parts of Antiquity, as have
lain hid from the Industry of all for-
mer Writers of his Rank; for cer-*

PREFACE.

certainly never any Person came better prepar'd to unravel the Obscurities of the darkest and most ancient Authors; since he is at the same Time, Master of singular Penetration, great Reading, and profound Skill in the original Languages, together with a universal Erudition.

This Author, always fruitful in new Discoveries, particularly such as lie out of the common Road, and are unknown even to the more thoughtful and studious Part of Mankind, has, after many other learned Labours, at last oblig'd us with an Apology for Homer. This Work as it is written in a peculiar Turn and Manner, is also of a very uncommon Nature, and very different from every Thing which has yet appeared on the same Subject, in which the Author gives a fresh Proof of his distinguished Sagacity, which is
never

PREFACE

never at a loss, and knows how to strike out something new, even in the most exhausted Subjects.

In this Tract he proposes chiefly two Things: One of which is to explain Homer's true Scope and Design in the Iliad, and to shew, that whatever his Commentators have hitherto suppos'd, relating to it, are wholly false and groundless. If this be made out, all late Censures and Criticisms naturally fall of themselves.

The other is, to shew that the Gods and Deities be introduced in his Poem, have been received with wrong Views, and that they are nothing less than what they are commonly thought, but compose, if rightly apprehended, a beautiful and perfect System, in which all the Parts support each other, and the whole is conducted and disposed with the greatest Judgment;

PREFACE

ment; so that admitting this Explanation, nothing absurd or extravagant, will appear through the whole of Homer's Theomytological System.

This Performance has a Third Part, which contains a new and large Explication of the famous Buckler of Achilles; and 'tis pretended, that the Criticks have been as much mistaken in this particular as in the rest: This Buckler, according to F. Hardouin, describes the Country of Achilles and those of the other Greeks in the Confederate Army, &c.

If the first Part, which is now Publish'd, is well receiv'd, the Reader may expect the other Two in a short Time. I shall only farther assure him that what is now, or may hereafter be publish'd, is only done with a sincere Design to inform and please him who is at liberty to turn it either to his Improvement or Amusement,
as

PREFACE.

as be pleases. I think it proper to caution the Reader, not to censure this Performance too hastily or rashly, unless he knows himself to be very well acquainted with Homer's original Poem, and his Manner of Writing; for whoever goes about to find Fault before he can give his Reasons for it, will either discover his ill Nature or Ignorance, and expose himself more than the Author.





lest more than the Antipater.
 Name of Ignorance and exiles print
 for it, and every quaker, for it
 Earth before he can give his best
 thing: for everest, ever upon to find
 thing to own, and his Master of M. M.
 each, and every, and every, and
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 this Performance too, and every, and
 every, the Reader, not to continue
 as he speaks. I think it better to

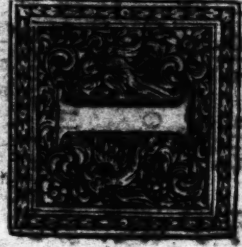
PREFACE



APOLOGY
FOR
HOMER, &c.

PART. I.

Wherein the true Design of the Iliad
is Explained.



In the Dispute which late
present divides the learn-
ed World, concerning
the Character and Merit
of *Homer*, I am per-
suaded that those who
censure him most, least understand
him, which occasions them to judge so
rashly and falsely about him; and I am

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as little satisfy'd with what his principal Commentators and Admirers have wrote in his Vindication. I have always look'd upon the *Iliad* as the greatest Production of Human Wit that was ever wrote in the Epick way. I won't absolutely affirm 'tis without Fault, but I only say, that I have not reach nor acuteness enough to discover them. *Horace*, who thought a Man of Penetration might find some such, but specifies none himself, yet owns that *Homer* was an incomparable Poet, and a great Genius.

Tu nihil in magno Doctus reprehendis
Homero.

I also believe, that most of those Things which of late have been objected to him are so far from being Faults, that they are Beauties and Perfections essential to the Design of his Poem; tho' I must own, that some of those who have pretended to defend him, have done it most absurdly and ridiculously. For to affirm, for Example, that he should in several Places give us Idea's and Notions of the

the Deity as True and Just as those of *Moses*; God forbid we should ever entertain any such Thoughts: So far is he from this, that through the whole *Iliad* he presents us with no other Deity besides Fate or Destiny, or (what amounts to the same) Nature, whether in the Events produced here below, up to the Surface of the Moon and Heavens, and the Concourse of their different Causes; or in the good Qualities and Perfections Nature bestows or denies the Children of Men. 'Tis Rashness then to compare *Homer* with the Prophet *Ezekiel*, as a profane Wit of the last Age has done, or to pretend to find in him a Conformity of Idea's with those of the Holy Scriptures: To think, for Example, that what he writes concerning *Vulcan* being thrown headlong from Heaven by *Jupiter*, or of the Threatnings of this Deity to precipitate some of the other inferior Gods into the profoundest Abyss of the dark *Tartarus*, should be founded upon what is contain'd in the History of the Bible, relating to the Fall of the Rebellious Angels, and their being thrown down into Hell; as if *Homer* had read the

Second Epistle of St. Peter, and the Book of Job. These fond and excessive Admirers and Entomiasis of Homer, deserve to be censur'd and expos'd. As for my Part, what makes me principally affect him, and what determines me to vindicate and defend him, is, besides that I judge his Poem when set in its true Light, such a Master-Piece of Fancy and Wit, as can't be condemn'd without having lost all Taste of polite Learning and good Sense; I esteem him also upon a much greater and more valuable Account, *viz.* Because he makes the World no older than what, from Revelation, we know certainly it is. And that he therein asserts and confirms the sacred Chronology, when he makes the Genealogy of the Trojan Princes, which are the antientest of any he mentions, ascend no higher than the Times when Moses govern'd the People of God; nor the Time of *Destruction* above One Hundred and Fifty Years after the Passage of the *Israelites* through the *Red-Sea*. But this is an Argument we can't enlarge upon now. The present Dispute turns wholly upon the Beauty and Perfection

of

of the *Iliad*, consider'd simply in it self. One side alledge in their Favour all the most sacred and venerable Authorities, for all the truly Learned have hitherto pronounced in favour of *Homer*. But others not satisfy'd with those Authorities, want the Evidence and Force of Reason and Argument; and complain, that they have none given them, at least of such a Nature as is satisfactory and convincing.

I intend therefore here, to justify *Homer* by solid Proof and Argument, principally with Respect to what is the most Essential Perfection of an Epick Poem, *viz.* its Scope and Design; which is what has not been as yet rightly apprehended nor understood by either of the contending Parties: Whence it happen'd, that neither of them could judge truly, either of the Quality or Conduct and Economy of this Poem. 'Tis absolutely false to say, there is neither Skill nor Design shown in the *Iliad*. Authors have indeed been divided in their Opinion concerning what the Design was; but of all who have wrote on this Head, there is none who believes it had

had none. Some have affirm'd, that it was only an ingenious Description of the *Trojan* War; but in this there is not that Unity of Design such a Poem requires; he had better taken for his Subject the Taking of the Town it self. But *Homer* don't speak nor insist upon this, and only occasionally mentions and foretells it by the by; nor does he scarce speak one Word of the Siege. According to others, the Poet chiefly design'd to celebrate the great and surprising Bravery of *Achilles*; but *Achilles* whenever he is mention'd, or where ever he's introduc'd, is still describ'd only as a brutal, passionate and inflexible Person, without any Bowels of Pity or Compassion; in a Word, as a Man void of Humanity, as *Neptune* himself tells us, *Book* 14. v. 141. his pretended great Courage appears only upon one Day, and in one Action: And what Action was that? He kills *Hector*; but 'twas after *Apollo* had abandon'd him, and *Minerva* had deceiv'd him, and after *Achilles* himself was fully appriz'd and satisfi'd of both. Excepting on this Occasion, *Achilles* scarce appears thorough the whole Poem, from
the

first Book, where he does nothing but shew his Wrath and Anger, to the Nineteenth; which were an intolerable Fault, if he had been the Hero of the Piece.

Lastly, Others have thought that the Anger of *Achilles* was the principal Argument and Design of *Homer*; and that the Poet principally intended to make the *Greeks* sensible, how fatal Discord is to those Governments which it divides, and that a mutual Diffidence and Misunderstanding among Princes necessarily ruins all their Affairs. What? *Achilles* persisting, like a Fool or Madman, to the last degree, Obstinate and Inflexible, even to the utter Ruin and Destruction of his Friends and Country, for the Sake of a Captive Slave, which a King his General and Commander took from him! Is this a Heroick Action? Besides, the pernicious Anger of *Achilles* is only a Passion; and it is impossible a Passion, whatever it is, can ever be the Subject of an Epick Poem. This must always be a simple Action, wherein several Passions may concur and enter. Besides, what Connection is there between the Anger
of

of *Achilles*, and *Aeneas* being sav'd by the Gods every Time he's in imminent Danger of perishing in Battle? At least, all the Episodes where *Aeneas* is introduc'd, and where he vanishes and disappears upon this Scheme, are wholly impertinent and superfluous, as well as several others. Besides, if *Achilles* is the principal Design of *Homer*, pray what is the End of the Action? The Cessation of his Anger, they'll reply, and his Return to his first State and Tranquility. But if his Anger ceases against *Agamemnon*, 'tis only that he may go and fight against *Hector*. And then of what Use is the Last Book, which contains the Ransom of this Prince, and the Celebration of his Funeral Obsequies? Must this also pass for another Cessation of *Achilles's* Anger against his Enemy?

To conclude this Head. *Homer* did not write for *Greece*, but principally for his own Country, which was that side of *Asia Minor*, where stood *Troy* and *Ionia*; for 'tis certain from Medals, that he was originally of *Smyrna*, tho, according to the Testimony of *Pliny*, his Tomb was erected in

in an Iſle of the *Archipelago*: *Ios Homer*
Sepulchre veneranda, ſays he. But *Greece*,
 whence *Agamemnon* and *Achilles* came,
 were to him and his Countrymen an
 Object of Hatred and Averſion; in a
 Word, an Enemy's Country. Was it
 doing much Honour to the *Greeks*, to
 deſcribe all thoſe mean Compliances; to
 ſhew ſo much abject Baſeneſs of Soul,
 as he makes them guilty of, in Order
 to reconcile and pacify *Achilles*, who
 was a *Theſſalian*, a Stranger and Fo-
 reigner? And to repreſent the Affronts
 he put upon them, together with
 all the provoking and mortifying Cir-
 cumſtances both *Agamemnon* and they
 ſubmitted to, upon his Return, and in
 Order only the more effectually to ob-
 lige and engage him thereto? And in
Agamemnon, what Faults of Judgment
 and Conduct appears, not only againſt
 all Right and Juſtice, but conſider'd as
 a Prince and General, the Chief Head
 and Commander of the Confederate
 Army? And if *Homer* particularly enu-
 merates the Ships, and names all the
 principal Officers that came from *Greece*,
 'twas only to ſhew the prodigious Num-
 ber of Troops that were at the Siege;

as he afterwards makes a particular Enumeration of those that remain'd in the Place for its Defence, as well the the Natives and Inhabitants of the Country, as Auxiliary Forces.

Now how is it possible to judge of the Merit of a Poem, and the Characters belonging to it, if we don't know the Design? How can we know the Proportion of the several Parts, without knowing the Whole, to which those Parts naturally and necessarily belong? Is it not certain, that those who know the Truth herein, and are appriz'd of the real and principal Design of the Poet, have a great Advantage over such as are ignorant thereof? Most certainly. For, first, they then may truly judge, whether the *Illustration* is possess'd of the principal Beauty belonging to an Epick Poem, which is that of Unity of Design; and then, but never before, they may also determine aright of the Union, Beauty, and Connexion of its several Parts, the Character of each Person, the Advantage or the just and natural Place of each Episode, &c.

What

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What then is this Design of *Homer*, all his Admirers and Commentators hitherto have been so much in the dark about, and so profoundly ignorant of? What was his principal Object? 'Twas the Total Destruction and Exirpation of the House of *Præm*, a wicked and flagitious Family, devoted to Destruction, curs'd and abandon'd by the Gods. A Destruction began with the Death of *Hæctor*, who was the only remaining Stay and Support of that House; and foretold by *Neptune*, as to the Rest of that unfortunate Branch. And the Translocation of the *Trojan* Crown into a collateral Branch, in the Person of *Æneas*, the only One left, and who was a pious, just and brave Prince, and a Favourite of the Gods, *φάω. ἀνδρῶν Στῆναι*. This suppos'd, we can easily give an Account of all the Episodes; the first is, either probably or necessarily the Cause of what follows; we can now, to speak in the Stile of the Painter, reduce them all into one beautiful and agreeable Visto and Prospect; and taste or relish the Pleasure of Unity, and see that they are all the natural Members of one Body; and discover the Proportion they have

have to form and compose one beautiful System. *Homer* himself informs us, in the very Title of his Work, that it was thus he intended to connect all his Episodes, *'Iambi, Catalogi & alios subyeda*. The first Book of Episodes, says he, of the four and twenty of the *Iliad*, which are connected, and, if I may so express it, tack'd together, *subyeda*.

It was necessary first that *Hector*, the principal Heir of the House of *Prism*, should die; and to deserve to die by the Hand of an Illustrious Adversary, 'twas also farther necessary he should be Brave himself, and die Fighting for his Country; that he should condemn and disapprove the Wickedness and Crime of his Brother *Paris*, and that the sole Cause of his Misfortune should be his Relation to him, and being of the same Blood and Family. He ought not to die the last of all the Sons of *Prism*; for the Poet not intending to speak of the Taking of *Troy*, which was a Subject apart, he was to leave some of them with their Father, during the Remainder of the Siege: Yet he was to be the Bravest and most Excellent of them All, and the strongest Support of his

his House, by his Courage and Valour; that for his Death all Hopes of his Family, as well as that of the *Trojans*, might for ever remain bury'd and extinct. But 'twas not becoming *Agamemnon*, who was a Sovereign Prince and a great King, to go and fight a Duel, as if he had only been an inferior Officer. To remedy this therefore the Poet associates with him a Confederate Prince, viz *Achilles*, who joins his Fleet to his, and did nothing unworthy his Character in fighting *Hector*; since he far excell'd him, both as to the Antiquity and Nobility of his Family, and that his Reputation of Courage and Bravery very near equal'd his own.

It was necessary after this to prolong for some time the Action of the Poem; and in Order hereunto, sometimes to give the Advantage to one Side, sometimes to the Other. If *Achilles*, who was to kill *Hector*, had fought immediately, the Business had been over the first Day and in the first Book; and there had been no Scope or Room to introduce any Epilode. 'Twas necessary therefore that *Agamemnon* should quarrel with *Achilles*, who was not oblig'd to
ac-

acknowledge or obey his Authority and Orders; and that his Retreat and Abandoning the Camp and Confederate Army, and thereby a long time Delaying the Victory, shou'd be the Occasion of several more Persons and Officers of Distinction being kill'd in the *Greek* than in the *Trojan* Army. 'Twas farther necessary after this, that a particular Quarrel and Pique having been the Occasion of *Achilles* Retreat, he shou'd not return to the Camp but from a higher Ground of Quarrel, and by greater Pique conceiv'd against *Hector*, than that he had before against *Agamemnon*. To give Occasion to such a One and to *Achilles* Return, the Poet feigns the Death of his Friend *Patroclus*, when Fighting in the Armour and with the Arms, he himself had lent him. Sensible of this irreparable Loss and particular Affront, he's now determin'd to revenge his Death, by the Death of the Valiant *Hector*. And it was necessary hereupon, lastly, he shou'd be reconcil'd again with *Agamemnon*.

Besides this, 'twas moreover necessary, that *Aeneas* shou'd be introduc'd into the Poem; and since all was to terminate

minate tho' indirectly in his Elevation, it must appear that he had render'd himself worthy of it. He must therefore shew himself a Man of Courage and Bravery, the *Achilles* of the *Trojans*; a pious and just Prince, a Prince without Faults or Vice, and that deserv'd the Gods shou'd interpose in his Behalf, to bestow a Crown upon him, and destine him to Royalty; *i. e.* he shou'd shew he deserv'd it as much by his good Qualities, as by the Decree and Appointment of the Deities. Accordingly this is the very Character he so happily maintains throughout the Poem. But he must be sav'd and deliver'd each time, that Excess of Courage shall expose him to any imminent Danger; since he was the last that remain'd of the colateral Branch of a very Ancient and Illustrious House, for whom the Gods had ordain'd that Crown. His Rank and Courage set him at the Head of all the Chiefs of the *Trojan* Army in the Second Book, as Leader of the *Dardanians*, next to *Hector*, who led on the *Trojans*; he is therefore call'd *unus ab omni*. His Probity and Justice are sufficiently praised in the Eleventh Book, when

when 'tis there said, that the *Trojans* rever'd him as a Deity, & call Virtue it self. He appears in the Battle in the Fifth Book, and returns often to the Charge. In the Sixth, he alone with *Hector* stops and rallies the *Trojans* and their Allies when flying, reanimates their Courage, and at last made the *Greeks* yield and give Way. In the Thirteenth, he shews Prodigious of Valour against *Idomeneus*. In the Fourteenth, he helps to preserve and save *Hector*. In the Fifteenth, he appears again with him at the Head of the Troops, and pursues the *Greeks* to the Sea Shoar, who are now forc'd to take Shelter in their Ships and Vessels. In the Sixteenth, he defends with all his Courage and Force the Body of Prince *Sarpedon*. Every where his Enemies themselves own, as in the Thirteenth Book, v. 482. that he was a formidable Adversary, and who had often appear'd in Battle cover'd with the Blood of his Enemies. In the Seventeenth, he animates *Hector*, who had begun to yield. And in all he does he has no other View, but the publick Good and Service of his Country, and this, notwithstanding he was highly displeas'd with the

the Actions and Conduct of *Prison*, as the Poet gives us to understand in the Thirteenth Book. Lastly, in the Twentieth, the first that engag'd in the Battle after the Death of *Patroclus*, are *Aeneas* and *Achilles*. *Aeneas*, advances at the Head of his Troops to attack *Achilles*, and pierces his Buckler. 'Twas necessary for the Reason before mention'd, to save him this last Time; besides, he was to be put out of all Condition and Capacity of Assisting *Hector*, who was now going to fight against *Achilles*. *Venus* and *Apollo* had already frequently extricated him out of imminent Danger; and now on this Occasion *Neptune* does him this good Office; and gives the Reason of it in the following Words. " Let us, says he to the other Gods of his own Side and Party, Rescue and Deliver *Aeneas* from the Danger that now threatens him, lest *Jupiter* shou'd be angry " If *Achilles* kills him, for in fine the " Fates have ordain'd that this Prince " shall escape the Danger which now " threatens him; so that the House of " *Dardanus*, which *Jupiter* loves more " than all the other Children he ever " had

" had by any of the Daughters of Men,
 " mayn't intirely perish and become ex-
 " tinct, without leaving any Heir. This
 " God, adds *Neptune*, mortally hates all
 " the Race of *Prism*: And 'tis *Enas*
 " who is to Reign over the *Trojans*;
 " and after him his Posterity, for a
 " long Course of Ages.

Neptune, in this Prophecy, foretels
 two Things. First, that the whole House
 of *Prism* shall perish: It then did actu-
 ally so; in Part before *Hector*: (for *Pris-
 me* tells *Achilles* that he had already lost
 at the Siege most of his Brave Chil-
 dren; which was as much as to say,
 that the Prophecy of *Neptune* was then
 pretty near accomplish'd) partly during
 the Remainder of the Siege, at the Ta-
 king of the Town. For *Neptune* don't
 here prophesy, but only of what *Ho-
 mer* knew had already happen'd, before
 he wrote. The Town taken, all was
 put to the Sword, as *Hector* himself
 foretold in the Fifteenth Book, v. 558:
 And *Euripides* in his *Troades*, in the
 fifth Act, v. 1304. and 1315. says
 that all the Children of *Hecuba* were
 dead before the Ruin of *Troy*; and that
Astyanax the Son of *Hector* perish'd the
 last

last of 'em. And in the first Act, v. 43. *Neptune* says, that *Priam* and all his Children were then dead. We must not except *Helenus*, as the *Greek* Scholiast has well observ'd in his Notes upon the 87th Verse of *Euripides* Tragedy, intitl'd *Hecuba*: In Effect *Hecuba* there passionately wishes that the Soul of *Helenus* might return, as *Saul* in the First Book of *Kings* wish'd to see again that of *Samuel*, that so he might foretel him what shou'd befall him: For *Helenus* pass'd for an Augur and Prophet among them. Lastly, *Neptune* assures us in express Terms, that after the Taking of *Troy*, *Aeneas* shou'd remain alone, of all the Posterity of *Dardanus*. The Branch of *Iles* was then totally extinct, we must not except either *Helenus*, nor any other of the Children of *Priam*. *Hector* then no longer remaining to oppose the *Greeks*, who had sworn the total Destruction of his House, all perish'd after his Death, without much farther Resistance or Opposition by the Sword of the Conqueror.

The Second Prophecy of *Neptune* is, that *Aeneas* and his Posterity must Reign over the *Trojans* after *Priam*, and consequently

sequently in *Asia*; for besides those of *Asia*, there never were any People of that Name: And *Neptune* assures us, that he only sav'd *Æneas* with that View and with that Design. It was necessary therefore that *Æneas* should shew his Right and Title to the Succession, and produce his Genealogy; which here follows, such as himself relates it to *Achilles*, in the Twentieth Book of the *Iliad*; to convince him that he was of a much greater and ancients Family than he. For as for *Achilles*'s Nobility, it reach'd no higher than his Grandfather, as he himself relates, and deduces its Original in the Twenty first Book; where, as that of *Æneas* ascended much higher, viz. even so far as the Grandfather of his Great Great Grandfather.

Par-

Dardanus. | Son of *Jupiter*, i.
e. of the noblest
Extraction.
Erichonius.

Tros.

Ilus. | *Assaracus.*
|
Laomedon. | *Cepis.*

Priam. | *Titbo.* | *Anchises.*
| |

Hector. | *Paris.* | *Aeneas.*

Tros was the Great Great Grandfather of *Hector* and *Aeneas*. His two Sons *Ilus* and *Assaracus*, were the two first Branches of this so ancient and illustrious House.

To make the Reader sensible of the Beauty and Connexion of the other Episodes, I must write a whole Dissertation, which does not seem so necessary, now we have discover'd the principal

cial Design of the Poet ; for after this, if we examine it with never so little Attention, we shall find nothing so easy as to perceive the Connection of all the several Parts with this principal Scope and Design.

Thus it was necessary, for Instance, to make *Patroclus* borrow *Achilles* Arms ; for there it is that the Catastrophe of the Fable, and the unravelling of the Whole begins : He's engag'd to do this at the End of the Eleventh Book ; but to have the better Opportunity to oblige him to it, remains with *Achilles* in the first Book, and 'tis *Achilles* himself that sends him, without any such Design, to the Place where he's engag'd to do this. Separate one Book from what follows, and you break the Thread of the Whole. The Episode you read in one Book is always ingeniously conducted, and prepar'd in the Preceding, and at last brought about with all possible Skill and Art. The Poet makes you sensible throughout of the just and natural Succession of Facts that he relates ; and every Thing is told in the most proper Place, and nothing can be alter'd or trans-

transpos'd without spoiling the Beauty of the Whole; and all at last terminates in the Destruction of the Branch of *Hat*, and the House of *Priam*, together with the Prediction of a Successor to his Crown, who had given the most illustrious Proof of his Merit as well as Birth. We may rest fully assur'd, without the least Suspicion of being mistaken, that this is the Design of this noble Poem; the total Ruin of a House unworthy to Reign, because of its Crimes, the Impiety and Injustice of *Lamedon*, and the Rape committed by the Son of *Priam*: Is not this an intire and perfect Action, and at the same Time a noble Subject for an Epick Poem?

Homer hereby most ingeniously and dexterously flatter'd the Family Reigning at *Troy*, when he wrote; which was above three hundred and seventy Years after the Town had been taken; by observing how they were descended from *Aeneas*. For *Neptune* here was no otherways a Prophet, than as *Homer* makes him foretel what he himself was Witness of when he wrote. This so glorious Extraction, and so ancient and long

long a Series and Succession deriv'd from *Æneas*, attested to in so noble and perfect a Poem, as this was immediately and universally esteem'd, must needs be highly agreeable and pleasing to the Princes of that House: And 'tis evident, the Poet had no other Design.

Thus the Discourse of *Neptune*, and the Design of the *Iliad*, absolutely destroys (as some learn'd Men have already observ'd, and justly inferr'd from this Passage alone) *Æneas's* Voyage into *Italy*, which is only a Romance. *Æneas* and his Posterity reign'd over the same *Trojans*, over whom *Priam* and his House had render'd themselves unworthy to reign, says *Neptune*. But who are those *Trojans*? Are they not the same with those that remain'd at *Troy*, even according to *Herodotus's* Account, and upon the *Trojan* Lands and Dominions, after the Town was taken? For a Country sack'd and pillag'd by Enemies, they say, is not always a Country lost; the Inhabitants may return: And who is the Geographer that ever plac'd the *Trojans* any where else? We need only consult *Strabo*, in his Thirteenth Book, page 608. he agrees that this is the natural

tural Sense of the Poet here, unless we should alter some Words in the Text, and correct the Original: But the Manner in which, as he relates, some did this, is what can't be defended.

This don't hinder the Romans owning their Original to the *Trojans*; which is the Meaning of a Medal that Mr. *Seignin* has publish'd, which upon one Side has for its Inscription *IAIEGN*, because it was coin'd at *Troy*: And upon the other *AKTOP*. This is not the Name of the Hero, as some have thought; for with what Design cou'd they put upon Medals the Name of a Prince who never did any thing illustrious that we know of, and who was only famous for his Misfortunes? They are almost all initial Letters which signify here as also upon another Medallion of the Emperor *Severus*, in the King's Cabinet; *εκ Τροίης. Ἰασηνίου*. *The Romans are a Colony deriv'd from the Trojans*. The Symbols which are upon the Reverse of those Medals, with those Five Letters, justify this Explication. *Priam* had a Brother nam'd *Titko*; whom his Father *Laomedon* sent to

to establish a Colony somewhere. This is what *Virgil* tells us,

Ausonii, Troja gens Missa, Coloni.

He first settled them, according to *Pliny*, in his Third Book, Sect. 9. p. 324 and 325 a little beyond *Cajeta*, near the Mouth of the River *Garigliano*. *Titbo* was their Leader, as I before observ'd: And which *Virgil* also intimates in the following Verse,

Titboni prima quot abest ab origine Caesar.

Hence it was that the *Romans* attributed the Misfortunes of their State to the Crimes of the *Trojans*, who were contemporary with *Laomedon*, Father of this *Titbo*, who brought Part of them into *Italy*; because this Colony was the Original and Source of the *Roman* Nation,

*Satis iam pridem Sanguine fuso,
Laomedontea Luimus perjuria Troja,*
cries *Virgil*.

The

The Romans then don't descend from those *Trojans* who accompanied *Aeneas* in his Flight, as has been hitherto generally but falsely believ'd; but from that Colony of the *Trojans* that went out with *Titho*: *Troja gens Miffa*. 'Twas *Octavius Caesar*, better known since under the Name of *Augustus*, who descended from *Aeneas* by his Father's Side; being of the Posterity of some of *Aeneas* Race, which afterwards came and settled in *Italy*; as the *Tarquins* before came there from *Greece*. 'Tis of him as Son of *Octavius*, and not of *Julius*, who was only his Uncle by the Mother's Side, that *Horace* speaks, when he says, *ab alto demissum genus Aenea*. 'Tis he also who consequently was descended from *Assaracus*, who was the Root of that Branch whence *Aeneas* sprung, whom *Virgil* calls *Assaract proles*; and whose Statue therefore, he says, ought to have been put in the Temple of *Augustus*, together with those of his other Ancestors.

Homer in his *Odysses* seems not to have known either *Italy*, nor any of the *Latins*. And how shou'd he? Since *Pliny* tells us, in his Third Book

of *Natural History*, Sect. 9. That they could scarce find that the *Greek Historians* had known or so much as once ever mention'd *Rome* for above five hundred Years after *Homer*. This Poet speaks only, in his Tenth Book, of the *Lestrygons* who were fierce and barbarous Giants, of whom One eat up at his Supper One of the Companions of *Ulysses*. *Pliny* tells us, in the Place before-cited, that upon Account of this Passage of *Homer*, they had placed these *Lestrygons* near to *Cajeta*: But when he adds, *ut existimavere*, he gives us to understand, that *Homer* knew nothing of *Italy*; and that 'twas this that made him transport these *Lestrygons*, whom he found in *Sicily* with the *Cyclops*, to make a new Epifode of them in his Tenth Book, as he had made One for the Other in the Ninth. For this is what *Homer* would never have done if the *Latins* had been known in his Time at *Smyrna*. Indeed he might very well be ignorant of the Departure of *Trois* and his Colony; the going out of a small Party that went only to seek their Fortunes, was not so considerable an Event for the Inha-

Inhabitants of the Country, that they should think themselves oblig'd to remember it after four hundred Years. If he had known it, he must probably have made *Aneas* mention something of it in the Account he gives of his Genealogy.

But it will be said here, that *Homer*, in the Proposal of his Design at the Beginning of his Poem, makes no mention either of *Aneas* or the House of *Priam*. But, first, was this necessary? To prove it, they must produce another ancient Poet of equal Fame and Character as *Homer*, who observ'd any such Rule. But there is none such to be found. Besides, *Homer* has express'd his Design sufficiently and very clearly in his Title: Is not this sufficient? Yes; the Intention and Design of the Poet, is apparent from the very Title of his Work; and yet no Person thinks of it; probably because they don't understand it. Thus they dispute about the *Iliad*, without knowing so much as what the Signification of the Word means. *Lalaë* in *Greek* if it is put by it self, and as a Substantive, can only signify
One

One of these Two Things, either the Town of *Ilius*, as *Antenor* signifies that of *Demetrius*; or else the Family and Posterity of *Ilius*. *Ilius* in a Title must then signify either the Town or the House of *Ilius* ruin'd or establish'd. It is neither the One or the Other establish'd. Nor yet is it the Town of *Troy* destroy'd; for besides that *Homer* never calls *Troy* but only *Ilium* in the Neuter or in the Feminine; and never *Iliada*, the Four and twenty Books don't contain in all above forty Days of the ninth Year of this Siege. The *Iliad* then don't signify here the Ruin and Destruction of the Town of *Troy*. It is evident then it can only mean the Fate or Extinction of the House and Family of *Ilius*: 'Tis his Posterity fallen from the Throne upon the Death of *Hector*, where the Poem ends. To say the *Iliad*, or the House of *Priam* extinct, is the same Thing; because *Hector*, was the only remaining Branch that cou'd support the Fortune of his House, and prevent its total Ruin, which the *Greeks* had resolv'd to bring upon it.

Word

Word *Iliad* necessarily imports the Translation of the Crown from that Branch to another; from that of *Ilus* into that of *Assaracus*, in the Person of *Aeneas* the Great Grandson of *Assaracus*, the Brother of *Ilus* and Son of *Tros*. This is exactly the Design that I said *Homer* had in Composing his Poem. 'Tis as if One now should intitle a *Latin* Epick Poem, *Valestias*. For such a Title if any Heroick Catastrophe like that of *Hector* was feigned to belong to it, cou'd only signify the End or Fate of the House of the *Va-lois* and its necessary Consequences, which was that the August House of *Bourbon* shou'd ascend the Throne.

Homer had too much good Sense to omit putting in the Title of his Epick Poem an illustrious Name, and the Name of a Man, as he had done in his *Odysses*, and a Name to which the whole might be reduc'd. The Name of the *Iliad*, if we understand it a-right, has all these Properties, and includes the whole Design of his Poem, from the first Verse to the last, of Fifteen Thousand Six Hundred Eighty Six, which it contains. The *Iliad* signifies the Fate of the House

House of *Ilas*, as the *Odyssey* the end of the Voyages of *Ulysses*. Was it necessary to propose again in the first Verse, a Design already so clearly express'd in the Title? Does our Poet use any other Method in the *Odyssey*, than he had done in the *Iliad*? Does he, in the beginning of that Poem, mention one Word of the Return and Gratitude of *Ulysses*, which yet was principal Scope and Design of that the Poem? It was sufficient in the *Iliad*, that the Poet exhorted his Muse first to sing the Occasion of the Anger of *Achilles*, which had cost the *Greeks* such an Effusion of Blood. This was sufficient to inform us, that he immediately enter'd upon his Subject, by narrating the Occasion of the first *Episod*, upon which all the rest depended, and from which they necessarily flow'd: 'twas as if he had said, My Muse begin thy *Iliad*, i. e. The History of the Destruction of the House and Family of *Ilas*, by relating what it was so long delay'd the Ruin and Destruction of that House, viz. the Anger of *Achilles*.

From the Beginning our Critics pass to the End of this Poem, and ask, Whether

either the Description of the Games celebrated at the Funeral of *Patrialus*, are well plac'd in the Three and Twentieth Book of the *Iliad*? Yes; very well. Where is it *Homer* could have plac'd them better in his whole Poem? And for whom? In what Time, and upon what Occasion, or with what Safety could he have celebrated Games during the Continuance of the Siege? Would not some Salley of the *Trojans* have come and disturb'd this Solemnity? And must they not have done so? In the *Aeneids* these Games are plac'd in the Fifth Book. 'Tis true. But this is only because *Aeneas* celebrates them in his Voyage, just at the End of the Year upon the Day his Father dy'd in *Sicily*, where he had no Enemies to fear. Whereas *Achilles* perform'd them at the Obsequies of his best Friend; Obsequies that he could not in Honour omit performing, and which he celebrates after the Death of the only *Trojan*, who was formidable to the *Greeks*.

Those Games were a part of the Funeral Pomp. *Homer* takes care to inform us of this more than once, and particularly in the 618th and 646th Verses of this Twen-

F
ty

ty Third Book. And he further observes in V. 680. that the same Funeral Games had been in use at *Thebes*, and there celebrated at the Funeral of *Oedipus*. Therefore the *Latin* Poet here at least, don't correct nor improve upon the *Greek* one in his Imitation of him; since these Funeral Games are better and more naturally plac'd in the *Iliad* than in the *Æneids*. Nor is he guilty in this Particular, of any Impropriety or Irregularity in respect of Time, as some have thought, and weakly imagin'd. And besides this, the Reader is also hereby pleasantly entertain'd and his Mind recreated, after the long and melancholy Narrative of so much Blood spilt, and especially that of the generous and magnanimous *Hector*.

Besides, 'twas necessary to give this Hero a Funeral worthy of him. 'Twas highly improper and unbecoming, and had been against all Decorum, to suffer him to be devoured by the Beasts of the Earth, or Fowls of the Air, as *Homer* observes, and in the Sight of his Enemies. His Birth and Valour requir'd, that he should have magnificent Obsequies perform'd him by his Friends and
Rela-

Relations in his own Country: Yea, the Gods themselves, if we may so say, were in Duty bound to procure him those Funeral Honours: The Poem had really been faulty and defective in an Essential Part, if the Poet had not sufficiently inform'd us, that if the Gods suffer'd *Hector* to perish, 'twas not that they were personally displeas'd with him. No, *Jupiter* himself had a little before commended his Piety, and deliberated whether or not he should suffer him to fall by the Sword of *Achilles*. 'Twas necessary therefore after his Death, that the Gods should give Proofs of the Esteem they had for his Virtues; and how could they do this, but by interesting themselves to procure for him such honourable Obsequies? And accordingly we see *Apollo*, *Jupiter*, *Mercury*, and *Thetis*, actually soliciting on this Occasion: *Iris* persuades *Priam* to go and ask the Body of her Son of *Achilles*, that so she may pay her last Duties and Respects to it; in order to this, it was necessary to obtain some Days of Truce. *Achilles* himself offers it. The Games that he could not in Honour or Friendship omit celebrating, could they be better plac'd

plac'd than during this Interval, between the Death and Funeral of *Hector*? The Games in the *Odyſſeis*, tho' of another ſort, are they not alſo plac'd in the Twenty Firſt Book; beſides thoſe we read of in the Ninth? But after theſe Games and *Hector's* Obſequies, which were not to be omitted for the Reaſons before mention'd, the *Iliad* ends. That Branch of *Ilus* is deſtroy'd, when he who was the laſt Support of that Houſe was cut off and extinct; and accordingly the concluding Verſe of the *Iliad* runs,

For "On' *ſupplens* *regas* "Entrep. *Immortalis*.

So ended the Sorrow and Lamentation for the generous *Hector*.

Moſt of *Homer's* Perſons are Fools, they ſay; and even thoſe he propoſes for his Wiſe Men, act every Moment contrary to their Character. This is what can never be prov'd; we muſt at leaſt except *Aeneas*, who ſhews himſelf throughout the whole, every where Wiſe as well as Brave. Beſides him, all of them indeed, in one Senſe, may paſs for Fools, to make ſo long and cruel a War

War for so small a Matter. *Horace* expresses'd this pleasantly, when speaking of the *Iliad*, he says,

Fabula, qua Paris propter narratur a-
morem

Græcia Barbaria Lento Collisa Duello;
Scutorum regum ac popularum continens
ætas.

But allowing them to be Fools in this respect, yet this Folly of theirs, and all their other Passions, are very wisely and artfully manag'd by the Poet, whenever either Vice is to be punish'd, as that of the House of *Priam*, or Virtue rewarded, as in the Person of *Æneas*; which comprehends the whole Intention of the Poet, and Design of his Poem. If we were to compose an Epick Poem, whose Design should be the Extinction of Royalty in the Family of *Sedecias*, we were under no Obligation or Necessity to represent either King *Nebuchadnezzar*, or his Lieutenant *Nabuzardan*, Heroes without any Imperfections or Faults? No, some Boasting and Insolence might sometimes be allow'd, as not unnatural or unbecoming; and even some

some of the groffer Immoralities might find a Place, and be justly introduc'd. The violent Passions and Transports of the Heroes on one side, might very properly be employ'd and apply'd to punish the Impiety and Injustice of those in the other, or else of the Rest of Men.

Agamemnon, continue they, strip's the Heroes he kills; *Iphidamus* the Son of *Antenor* *Bienor*, *Antiphus* and others.

This was then esteem'd honourable in Conquerors. Thus *Hector* carried off the Arms of *Patroclus*, which belong'd to *Achilles*; *Achilles* does the same to *Astropous*, and *Hector*: *Diomedes* to the two Sons of *Meropes*; *Meneleus* those of *Pisander*. The Helmets, Head-pieces and Bucklersthat were thus carried off from an Enemy, were then judg'd an incontestable Proof of Bravery and Valour. They us'd to be carried as so many Trophies in Triumph; and 'twas a peculiar Glory afterwards to make Use of them. As we don't now use such Arms, to Strip an Enemy is esteem'd a mean and base Action, but this is only to judge of the Antients by our modern Manners and Customs.

They

They farther enquire whether *Homer* proposes *Hector* for a Hero or a Coward. I answer, for neither: But only for a brave unfortunate Man, who is very unhappy in being the Son of *Priam*, and the Brother of *Paris*. His Fate is that he must perish for no other Crime. 'Tis for this Reason that through the whole Poem he is still represented as unfortunate in his Conduct. In the Eighteenth Book he neglects the wholesome Counsel giv'n him by *Polydamas*, and follows bad Advice. He won't suffer himself to be prevail'd upon, nor yield to the earnest Intreaty and Prayers of his Parents, who so earnestly and affectionately intreat and beseech him to return to the Town; his evil Destiny follows him every where: Besides, this Incident gives Occasion for the Destruction of a vast Number of *Trojans* in that Battle. In another Place he flies: This was one of those pannick Terrours with which *Turnus* found himself seiz'd in the *Æneids*, because he was in like Manner ordain'd to Destruction. But the Virtue of *Hector* at last awakes, and he dies like a Man of Honour and great Bravery and Valour.

Ho-

Homer is also accus'd for want of common Sense, because he makes *Idea* say by way of Parenthesis, when telling the *Greeks* the last Resolutions of *Paris* : " Wou'd to the Gods, says he, he had perish'd upon the Seas, before he re- turn'd to *Troy*, in the Seventh Book. A Herald, say they, shou'd he thus speak of a Prince whose Messenger he was? But 'tis they here mistake, not *Homer*, for it was not *Paris* who sent him ; but his Father *Priam*, who very much disapprov'd the Obstinacy of his Son. But the good Man was too soft and easy : He was not now in a Age to be in any Condition or Capacity to Act and Command with Authority. And they have mistook *Paris* for *Priam*, and confounded the one with the other. This is no Fault of *Homer*'s.

They also reproach him for making the Conquerors speak to those they kill'd, the Horses they rode upon, and even the Horse of *Achilles* himself to his Master. But those Fictions express in a lively and pathetic Manner, the Anger or Joy of him who had kill'd his Enemy ; the Passion he has to Conquer, or some such like

like Sentiments. *Homer* mixes nothing here which is mean and superfluous, or what's absurd and ridiculous, as some have been made to believe who never read him. But what is there most serious that mayn't be burlesqu'd and made appear ridiculous? Neither is there any thing here of the Marvellous: Nothing like that of *Balaam's Ass*; of which it is not probable *Homer* had ever heard. To hear a Horse speak is enough to fright and amaze one, they say. Yes, in History it may, but never in Epick Poetry; 'tis only an agreeable Fiction, which the Reader always expects in such Compositions. If he should simply read, that *Achilles* ascending the Chariot of *Patrocles*, in order to revenge the Death of his dearest Friend, fell in a Passion, but with a certain pre-sensation of his own sudden Death, there could be nothing more cold and insipid than such a bare Narration; the Poet therefore feigns *Achilles* falling into Passion with his Horses; and that one of them touch'd with the Reproaches he made him, was also put in a Passion, and thereupon foretold him the Death that would suddenly befall him. But why

don't *Juno*, who according to *Homer*, gives the Horse an articulate Voice to foretel this, her self rather acquaint him with his approaching Fate? No, this had been highly improper: for *Juno*, who through the whole *Iliad*, signifies only conjugal Fidelity inspiring Anger and Indignation into generous Souls, to punish all the Violators of it; she must therefore still appear a Friend to *Agamemnon*, *Achilles*, and the whole *Greek Army*, and animate them to revenge the Crime committed in the Rape of *Helen*; and *Achilles* particularly must die: for 'twas necessary he should shew he could despise Death, if upon those Terms he could punish the Crime of *Paris*, and revenge the Death of *Paris*. In order to this 'twas also necessary from Time to Time, to foretel him his own, to give him the better and more frequent Opportunity of shewing his Conquest of it; because 'twas in this properly all his Heroism consisted. Wan't it better therefore, and more proper for *Juno* to make use of *Achilles's* Horse for this purpose, than her self to be the Messenger of so bad and melancholy News, and this whilst he was fighting and

and revenging her Quarrel? Yet angry and displeas'd with him for the Delays he had occasion'd in taking the Town, she causes be predicted to him, that he shan't live to see the Surrender of it. And for this purpose employs an unruly, vicious, and fiery Horse, which the Poet very artfully intimates to us, when he adds, That the Furies hereupon instantly depriv'd him of his Voice.

Ronsard had certainly a poetical Genius; some have blam'd him for the boldness and singularity of his Expression; but I never heard him censur'd or condemn'd for having imitated *Homer* in those sort of Fictions, and in my Opinion he succeeded therein very happily. In the Fourth Book of his *Franciades*, he makes a Raven speak thus;

*Qui hérissent le Noir de son plumage,
En Vaux humaine échangea son Ramage:
Ab? où vest tu, vieil Prophète insensé,
Faux devineur, qui jamais n'a pensé,
Vieux mensonge, et and so on*

And in the Second Book *Francus* harangues his Horse before he mounts him to go to the Battle: 'Tis an Imitation partly of the Speech *Hector* made his Horses, in the Eighth Book of the *Iliad*, v. 185. and partly of that which *Mentius* made his, in the Tenth of the *Æneids*, v. 160.

*Kisse, je crois que tu ne voudrois estre
Sous autre main, ni ne voudrois changer
Ton vrai Seigneur, pour suivre un étranger.*

*Longtems y a que ta race Sans vice,
Fait genereuse à la mienne Service.
Mes bisayens ont Nourri tes yeux.*

*Pour cejour d'buy rends moy Victorieux:
Va, vole, cours, la Campagne pourdroye:
Que ce mignon devienne nostre proye:
Pour attacher Son morion cloüé
Au haut du Temple a mon Pere voüé.
Je doublerai pour telle recompense
En tes vieux ans ton soin & ta dépense:
Seule au haut bout je te feray Loger
De mon étable & par honneur manger*

Ton

*Toujours de fleurs la rose couronne,
Si ton pied prompt gagne cette Journée,
Parlant ainsi cavalle l'ouïe, &c.*

I herein find Poetry, but can perceive nothing absurd or ridiculous. 'Tis only a pleasant poetical Fiction. If we wou'd prescribe other Rules for an Epick Poem, which are different from what we find in these original and ancient Models, the better to preserve Probability; we shall then find an Epick Poem with a poetical Romance; Which yet are two very different Sort of Compositions.

I have not seen any thing yet objected to *Homer*, but what is equally mean and trifling as what we have already answer'd. Let it suffice us at present in this first Part of our Work, to have justify'd him principally as to the great Design of his Poem, and its Unity, which is what hadn't as yet been rightly understood; but which now I hope appears clear and beyond the Reach of Cavil or Dispute. Mayn't one after this

this presume that the Poet who in this Respect appears so worthy of our highest Esteem and Approbation, is no less so when consider'd in all other Respects and Views; and is as exact with Reference to his Observations of the other less principal Rules of Epick Poetry, as in this the most Essential and Fundamental of all others? And that if he has so happily succeeded in the main and supreme One, he shou'd not have fail'd in the inferior and accessary Ones. Lastly, whatever has been objected to *Homer*, might indeed deserve to be censur'd in a History, a poetical Romance, or in a Tragedy; but no ways in an Epick Poem, *i. e.* in a Contexture and Composition of Fictions, in part Noble and Sublime, and partly Pleasant and Entertaining.

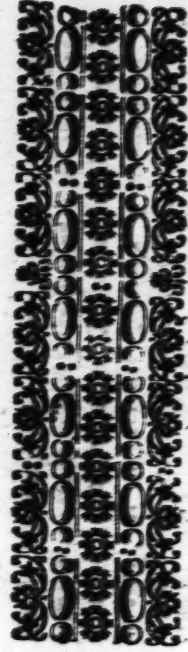
The Article of the Gods, or his *Theomology*, is what has been the least understood of any Part of the whole *Iliad*: This shall be the Subject of our Second Part; where I intend very particularly to explain what *Homer* understood by his Gods and Deities, as also

also all the principal Fables belonging
to them ; concluding the Whole with
a new historical Commentary and Ex-
plication of the famous Buckler of A-
chilles.



CHURCH
BISHOP OF THE LANCASHIRE BISHOP OF A
NEW THEOLOGICAL COLLEGE AND HIS
TO THE CONGREGATION THE ALPHABETICAL
AND THE PRINCIPAL PEOPLE POPULATION

[47]



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